



# **DOT MATRIX DIALECT**

for cello, piano, percussion and electronic sound

♦

2016

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## CELLO ABBREVIATED TECHNIQUES

SP – *sul ponticello*

ST – *sul tasto*

MSP – *molto sul ponticello*

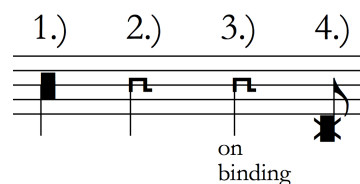
MST – *molto sul tasto*

CL Bat – *col legno battuto*

Each of these techniques applies **only to the event over which they are written**, unless extended by a horizontal bracket or additional text specifies how long they last.

## CELLO NOTEHEADS

- 1.) Mute strings with left hand resulting in an unpitched sound. Multiple fingers of each string at different locations, ensuring that the strings are deadened and will pressure should be used to avoid generating a fundamental pitch. Written position - higher notes correspond to higher positions on the fingerboard.
- 2.) Scratch tone – pitchless, high pressure and a slow bow speed. Use left-hand resonances.
- 3.) Scratch tone behind the bridge on the string binding. Use left-hand muting to
- 4.) Forcefully slap the strings on the fingerboard with the left hand. Always written at this position on the staff.



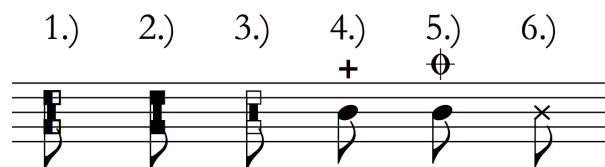
the left hand should be in contact with not produce pitches. Harmonic register (approx. pitch) indicates L.H.

muting to avoid open string

avoid open string resonances.

## PIANO NOTEHEADS

- 1.) Fully chromatic clusters/glissandi.
- 2.) Clusters/glissandi with only black notes.
- 3.) Clusters/glissandi with only white notes.
- 4.) Muted. As little pitch as possible unless otherwise noted.
- 5.) Not played on the keyboard; stop the resonance of the articulate sound whilst hitting the strings.
- 6.) Plucked with fingernail.



previous note with muting, making an

## PERCUSSION INSTRUMENTS

Vibraphone, glockenspiel as well as the following unpitched set of instruments:

- 1.) Large plastic bucket. ~20 liters made of thick, hard material. cloth/foam.
- 2.) Small plastic bucket. ~4 liters made of thick, hard material. cloth/foam.



Inverted and on a table with

Inverted and on a table with

- 3.) Shekere, played non-traditionally – a ‘w’ above the staff indicates to play with a mallet on the part without beads. A ‘b’ indicates to strike the beaded surface with a mallet. An ‘h’ indicates a slap the beads with a hand. ‘h’ should be less articulate and pointed than ‘b’.
- 4.) Wooden Guiro. By default, hit like a woodblock, not scraped unless notation 5 (below) is given.
- 5.) Large tin can or small metal waste bin. ~2-4 liters. Inverted and on a table with cloth/foam.
- 6.) Whiskey bottle. On a table dampened with cloth/foam. Emptied responsibly.

## PERCUSSION NOTEHEADS

- 1.) Staccato performed as a deadstroke.
- 2.) For buckets and tin can, play on the rim with the shaft.
- 3.) Rimshot.
- 4.) Hit towards the edge of the membrane. Only applies to the in the centre.
- 5.) An arrow across the note stem indicates a scraping motion the mallet, thus this notation will always use an x-notehead.
- 6.) A tremolo produced with the stick in constant contact with the instrument – after the initial attack, the stick should not leave the surface. The tremolo is created by rapidly moving the stick back-and-forth, “scribbling” across a small area. Accents and dynamics are created by expanding/contracting the area of the motion. Play frantically, as fast as possible.
- 7.) ‘On side of bar’, vibraphone only: strike the bar on the side of the top edge with the mallet.

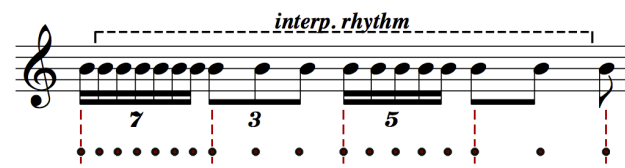


buckets which, otherwise, are to be hit (guiro only). Always use the shaft of

**SHAFT POSITION** indicates where to play along the vertical length of the shaft. Locations closer to the head (top of the staff) should have a higher, brighter timbre which locations towards the end of the stick (bottom of staff) should be duller.

**DYNAMICS IN QUOTATIONS MARKS** are given when the resulting sound will be softer than the dynamic written due to an unusual performance technique. In these cases the written dynamic specifies the relative intensity of the performer’s action.

**INTERPOLATE RHYTHM** modifies the performance of written rhythms in a given passage such that the changing speed of attacks is smoothed. An example is shown to the left. Underneath the symbolic notation are two rows of dots corresponding to individual note attacks. The first line of dots shows the normal performed rhythm. The second row of dots shows rhythm” instruction. Such modifications essentially ensure speed, the rate of successive notes is continually modified to

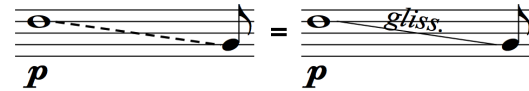


the desired result of the “interpolate that, rather than an abrupt change in achieve a fluid, continuous rhythm.

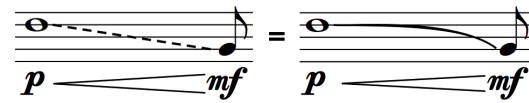
**GLISSANDI** are always notated such that quarter note stems are shown to indicate the location of each beat in each bar. These stems *do not* indicate bow changes or accent patterns, but are present only to elucidate rhythm.

**DASHED GLISSANDI** indicate that the rate of pitch change is coupled to the amplitude of the note. Thus, louder dynamics result in a faster glissando speed while softer dynamics indicate a slower glissando. As dynamics change over the course of a glissando, the speed of glissando should change in tandem. Consider the following examples that illustrate this coupling:

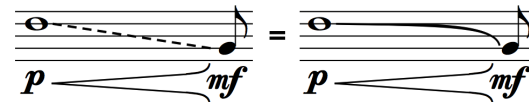
1. A static amplitude yields an even glissando, equivalent to an ordinary glissando.



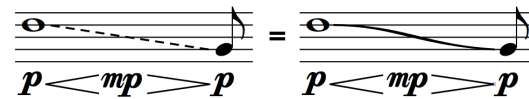
2. However, a change in dynamic affects the slope of the glissando. In this case, the dynamic increase from *p* to *mf* creates a steeper pitch change towards the end of the note.



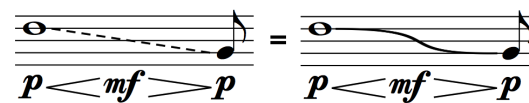
3. The slope of the change in dynamic affects the slope of the glissando. Here, the exponential hairpin creates a more sudden pitch change when compared to 2.



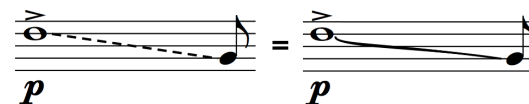
4. The intensity of dynamic change also affects the intensity of the glissando speed. A change from *p* – *mp* only creates a slight change in glissando slope...



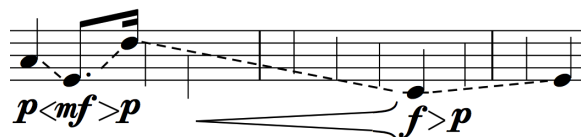
5. ...while a change from *p* to *mf* yields a more dramatic slope in pitch change when compared to 4.



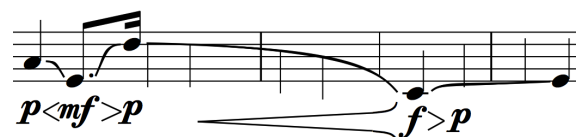
6. Any change in amplitude, however notated, affects glissando speed. Shown here, an accent.



Consider a more complete passage utilizing this notation:



...becomes...



# DOT MATRIX DIALECT

Benjamin HACKBARTH  
2016

♩ = 102

Cello

pizz  
III  
8va  
3 "f"  
"ff"  
f  
I

Vibraphone

Vibraphone  
Pedal down continuously until letter G. Make sure that the resonator flaps are closed for maximum sustain duration.  
tremolo between ord. and side of bar. gradually decelerate tremolo to elide note speed in measure 13.  
accented notes are "on side of bar" non-accented notes are ord.  
3 5  
mp mf p mp f  
ff  
p mp > p mf p mf dim. poco a poco

Piano

15ma  
mf  
f  
ff  
hit the metal frame inside the piano with a yarn mallet

Electronic Sound

A

pituco, light and feathery

*f* *p* *f* *p* *f* *p*

Shaft Position

*f* *mp* *f* *fmp*

*f* *mp* *mf* *mp* *mf*

*pp* *pp*

3 3

28

pizz  
III  
♭

*ff*

*f*

Vibraphone

on side of bar

accented notes are "on side of bar"  
non-accented notes are "ord."

*f*

*ff*

*ff*

*f*

*mf*

*mp*

*mf*

*mp*

*ff*

*mf*

*f*

*mp* dim. poco a poco

(8)-----|

*f*

*ff*

**B** arco

*f* > *p* *f* > *p* *f* > *p* *ff* *f*

Cl pizz  
Bat

Shaft Position

*fmp* < "mf" > < "f" > < "mf" > < "f" > < "mf" > < "fp" > < "ff" >

*f* *mf* *mp* *f* *mf* *f* *f*





[illegible]

6

**D**<sub>IV</sub>  
 ST 6  
 f > p  
 I ord  
 mf >

CL. Bat  
jeté

all ord notes

mp — mf — p

Interpolate Rhythm  
 Slower note speed = the two notes are slightly out of sync.  
 Fast note speed = perfectly synchronised.

f > ff

mf > mf

pickup for cello

ff — mp

ff — mp

ff — mp

ff — mp

105

*interp. rhythm***E**

CL Bat, interpolate rhythm

Musical score for three instruments: Glockenspiel, Vibraphone, and Piano. The score is written in 5/4 time and consists of 105 measures. The key signature is one flat (B-flat).

**Glockenspiel:** The part begins with a melodic line in measures 105-108, marked *p* (piano). It then has a rest for several measures before re-entering in measure 112 with a melodic line marked *mf* (mezzo-forte).

**Vibraphone:** The part begins with a melodic line in measures 105-108, marked *ff* (fortissimo). It then has a rest for several measures before re-entering in measure 112 with a melodic line marked *mf* (mezzo-forte).

**Piano:** The part begins with a melodic line in measures 105-108, marked *ff* (fortissimo). It then has a rest for several measures before re-entering in measure 112 with a melodic line marked *f* (forte).

The score includes various musical notations such as rests, notes, and dynamic markings. The tempo is marked *CL Bat, interpolate rhythm*. The score is divided into measures by vertical bar lines.

9

130

CL Bat, interp. rhythm  
ST

3 3  
*ff*  $\rightarrow$  *mf*  $\rightarrow$  *ff*

unison rhythm percussion until m. 142  
*mf*

on binding  
*f*

ord  
*mp*

slow scratch  
*f*

pizz  
*mf*

II  
*f*

III IV  
*mf*

5  
*f fp*  $\rightarrow$  *ff*

Vibraphone  
*mf*  $\rightarrow$  *f*

unison rhythm cello until G  
*mf*  $\rightarrow$  *f*

h w  
*ff*  $\rightarrow$  *f*

interpolate rhythm. intense muting  
 no pitch. frantic and fanatical.  
*ff*  $\rightarrow$  *mp*

5 3 3 3 3 3 5 *ff*  $\rightarrow$  *mp*

11

[illegible]



158

I  
SP nail pizz

**H**

I  
SP nail pizz

*mf* *p*

*f* *mp*

*sim.*

*f* *p*

*sim.*

*f* *mp*

mute the glockenspiel with a strip of rubber, dampening the bars to give a staccato sound with no sustain.

*mf* *pp* *mp* *p* *mp* *mf*

*p* *mp* *p*

*pp* non-dim.

*interp. rhythm*

*interp. rhythm*

14

178

I

arco

each note is a single off-



**J**

18

K

207

musical score for page 207, featuring a double bass, vibraphone, and piano.

The score is in 4/4 time and consists of three systems of staves.

**System 1:**

- Double Bass (Bass Staff):** Starts with a rest, then plays a melodic line starting on G2, moving up stepwise with triplets, marked *p*. The word "arco" is written above the staff.
- Vibraphone (Treble Staff):** Plays a continuous eighth-note pattern, marked *mf*. It includes various slurs and dynamic markings: *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *mf*, and *p*. The word "Vibraphone" is written above the staff.
- Piano (Treble and Bass Staves):** The right hand plays a continuous eighth-note pattern, marked *mf*. The left hand plays a continuous eighth-note pattern, marked *mf*. Both hands include various slurs and dynamic markings: *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *mf*, and *p*. The word "Piano" is written above the right hand staff.

**System 2:**

- Double Bass (Bass Staff):** Continues the melodic line, marked *p*.
- Vibraphone (Treble Staff):** Continues the eighth-note pattern, marked *mf*. It includes various slurs and dynamic markings: *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *mf*, and *p*. The word "Vibraphone" is written above the staff.
- Piano (Treble and Bass Staves):** The right hand continues the eighth-note pattern, marked *mf*. The left hand continues the eighth-note pattern, marked *mf*. Both hands include various slurs and dynamic markings: *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *mf*, and *p*. The word "Piano" is written above the right hand staff.

**System 3:**

- Double Bass (Bass Staff):** Continues the melodic line, marked *p*.
- Vibraphone (Treble Staff):** Continues the eighth-note pattern, marked *mf*. It includes various slurs and dynamic markings: *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *mf*, and *p*. The word "Vibraphone" is written above the staff.
- Piano (Treble and Bass Staves):** The right hand continues the eighth-note pattern, marked *mf*. The left hand continues the eighth-note pattern, marked *mf*. Both hands include various slurs and dynamic markings: *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *mf*, and *p*. The word "Piano" is written above the right hand staff.

213

213

214

215

216

217

218

*mp* *p* *mp* *p* *mf* *p*

Vibraphone

*p* *mf*

[double time]

*mp* *pp* *mf* *p*

*mf* *p*

6 3 6 5 7

6



219 CL. Bat. L = 112

arco IV *p* 3 *f* CL Bat II *mp* CL Bat II CL Bat II off the string bounce *mp* *p* IV pizz *mf* 5 arco *mp* *p*

*mf* *mf* *mf* *p* *mp* *p* *mp* *mp* *p*

*mf* *p* *mf* *p* *mf* *p* *p*

229

IV pizz 8va

mf 5

mp

p

IV pizz 8va

mf 5

arco Cl Bat IV ST

mf

sim.

interpolate rhythm until m. 241

mf

p

mp

p

h

3

mp

p

mf

b

3

mp

mf

b

3

mp

mf

b

3

h

5

very short!

h

h

p

mp

furious

5

5

5

238

Musical score for measures 238-250. The score is in 3/4 time and features a complex melodic line in the upper voice with various ornaments and dynamic markings, and a supporting bass line with octaves and slurs. The key signature has one sharp (F#).

**Measure 238:** Upper voice: *mp* *p* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mp* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 239:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 240:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 241:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 242:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 243:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 244:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 245:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 246:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 247:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 248:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 249:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

**Measure 250:** Upper voice: *mf* (5th fret), *mf* (5th fret), *mf* (5th fret). Bass line: *mf* (5th fret), *f* (5th fret), *sub mp* (5th fret).

M
254

**Measure 254:** Bass: *f* II III III III *mf* (3) *mp* *mf* (3) *mp* *mf* (3) *mp* *mf*. Treble: *mf* *p* *mp* (*jeté*) *mf* (5) *mf* (5) *f* (3) *mf* (5) *mf* (5) *f* (3) *mf* *f* *mp* *f* *mf* *f* *mp* *mf*. Piano: *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* (5) *mp*.

**Measure 255:** Bass: *mf* *mf* (3) *mp* *mf* (3) *mp* *mf* (3) *mp* *mf*. Treble: *mf* (5) *mf* (5) *f* (3) *mf* (5) *mf* (5) *f* (3) *mf* *f* *mp* *f* *mf* *f* *mp* *mf*. Piano: *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* (5) *mp*.

**Measure 256:** Bass: *mf* *mf* (3) *mp* *mf* (3) *mp* *mf* (3) *mp* *mf*. Treble: *mf* (5) *mf* (5) *f* (3) *mf* (5) *mf* (5) *f* (3) *mf* *f* *mp* *f* *mf* *f* *mp* *mf*. Piano: *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* (5) *mp*.

**Measure 257:** Bass: *mf* *mf* (3) *mp* *mf* (3) *mp* *mf* (3) *mp* *mf*. Treble: *mf* (5) *mf* (5) *f* (3) *mf* (5) *mf* (5) *f* (3) *mf* *f* *mp* *f* *mf* *f* *mp* *mf*. Piano: *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* (5) *mp*.

**Measure 258:** Bass: *mf* *mf* (3) *mp* *mf* (3) *mp* *mf* (3) *mp* *mf*. Treble: *mf* (5) *mf* (5) *f* (3) *mf* (5) *mf* (5) *f* (3) *mf* *f* *mp* *f* *mf* *f* *mp* *mf*. Piano: *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* (5) *mp*.

**Measure 259:** Bass: *mf* *mf* (3) *mp* *mf* (3) *mp* *mf* (3) *mp* *mf*. Treble: *mf* (5) *mf* (5) *f* (3) *mf* (5) *mf* (5) *f* (3) *mf* *f* *mp* *f* *mf* *f* *mp* *mf*. Piano: *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* (5) *mp*.

**Measure 260:** Bass: *mf* *mf* (3) *mp* *mf* (3) *mp* *mf* (3) *mp* *mf*. Treble: *mf* (5) *mf* (5) *f* (3) *mf* (5) *mf* (5) *f* (3) *mf* *f* *mp* *f* *mf* *f* *mp* *mf*. Piano: *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* (5) *mp*.

**Measure 261:** Bass: *mf* *mf* (3) *mp* *mf* (3) *mp* *mf* (3) *mp* *mf*. Treble: *mf* (5) *mf* (5) *f* (3) *mf* (5) *mf* (5) *f* (3) *mf* *f* *mp* *f* *mf* *f* *mp* *mf*. Piano: *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* *p* (3) *mf* (5) *p* (3) *mp* (5) *mp*.

CL Bat  
jeté

The musical score consists of three staves. The top staff is a Bass staff, the middle is a Treble staff, and the bottom is a Piano staff. The time signature changes from 3/4 to 3/8, then to 4/4, and finally to 2/4. The score includes various musical notations such as notes, rests, and dynamic markings.

**Top Staff (Bass):** Starts with a *mf* dynamic, followed by a *mp* dynamic, and then a *f* dynamic. It features a triplet of eighth notes and several eighth notes with accents. The staff ends with a *f* dynamic and a triplet of eighth notes.

**Middle Staff (Treble):** Starts with a *f* dynamic, followed by a *mf* dynamic, and then a *f* dynamic. It features a *ff* dynamic and several eighth notes with accents. The staff ends with a *f* dynamic and a triplet of eighth notes.

**Bottom Staff (Piano):** Starts with a *mf* dynamic, followed by a *mp* dynamic, and then a *f* dynamic. It features a *p* dynamic and several eighth notes with accents. The staff ends with a *f* dynamic and a triplet of eighth notes.

**Annotations:**

- staccatissimo, interp. rhythm* (above the Piano staff)
- CL Bat jeté* (above the Bass staff)
- (jeté)* (above the Treble staff)

26

27

300 pizz  
II  
15<sup>ma</sup>

*f* *f* *ff* possible

pizz arco 3

h *f* *f* *ff*

Put on socks

the guiro scrapes happen slightly before the beat

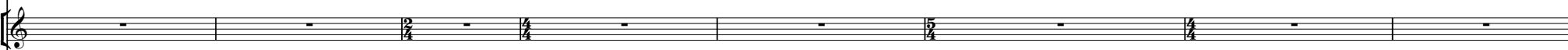
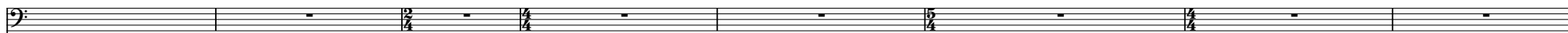
Forearm clusters. Articulation gradually changes throughout this passage:  
at the beginning, there is a fast upwards glissando in both arms. at the end, the  
glissandos are perfectly synchronised and together.

*f* *ff* *f* *ff*



This musical score is for page 311 and features a piano and string ensemble. The piano part is written in a grand staff with treble and bass clefs, while the strings are represented by five staves (first violin, second violin, viola, first cello, and second cello) at the bottom of the page. The music is in 4/4 time and consists of three measures. The piano part begins with a fortissimo (*ff*) dynamic, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The first measure includes a whole note (w) and a flat (b) in the right hand. The second measure continues the triplet and whole note pattern. The third measure features a single eighth note in the right hand and a whole note in the left hand, with a fortissimo (*fff*) dynamic marking. The string part consists of five staves, each with a single eighth note in the first measure, followed by rests in the second and third measures. The dynamics for the strings are indicated by a fortissimo (*fff*) marking in the first measure of the first cello staff.

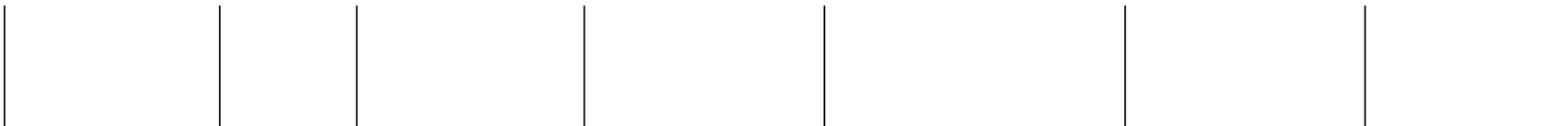
$\text{♩} = 82$   
316



LH RH <i>sim.</i>		3		3	3	5	4	3
<i>p</i> (as soft as possible)		<i>mp</i>	<i>p</i>	<i>mp</i>				

$\text{mf}$  > *p* < *mp* < *p* <sup>sub</sup>  
 $\text{mp}$   $\text{p}$

Solo. Soft, but with white-hot energy and unyielding relentlessness.  
 Each glissando is made with a single gesture.  
 All glissandi fall below F6 (the dotted line, the first pitch without dampers) until m. 337.  
 Dynamics are written between *p* (as soft as possible) and *f* (as loud as possible).  
 Use una codra as needed to achieve soft dynamics.



The image displays a musical score for piano, consisting of three staves. The top two staves are empty, while the bottom staff contains the musical notation. The notation is written in a single system, spanning 12 measures. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are: *fp*, *mf*, *mp*, *f*, *p*, *sub mp*, *p*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *f*. The notation also includes fingerings (3, 5) and articulation marks (accents, slurs). The score is presented on a page with a vertical line on the left and a vertical line on the right, with a series of vertical lines below the staff.

**P** Play even, fluid, continuous glissandi. Minimise the impact of bow changes and avoid changing the bow if the glissando direction changes when possible. Do dynamics with bow pressure/speed.

The musical score for page 331 features three staves. The Bass and Treble staves are primarily empty, indicating rests. The Piano staff contains a complex sequence of glissandi and chords. The dynamics are marked as *p*, *f*, *mp*, *<f*, *mf*, *mp*, *f*, *mp*, *ff*, *p*, and *ffmp*. The time signature changes from 3/4 to 4/4, then to 2/4, and back to 4/4. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 5, 3).

339

IV SP

ord

fast trill → slow trill

fast trill

III

IV

over pressure

*sfz* *f* *ffmf* *ff* *f* *mp* *ff* *mp* *mf* *f*

this is first instance of pitches without dampers (above E6)

Vibraphone

all glissandi are fully chromatic

*mp* *f* *ff*

*ff* *mf* *ff* *p* *p* *fmp* *mf* *f* *sub f*

347

III SP → slow trill ord → fast trill

*fmp* *f* *ffmp* *f* *mp* *f* *p* *f*

*mf* *mp* *f*

*ff* *mf < fmp* *ff* *mp* *mf* *mf < sfz* *mf < ff* *mf* *mp*

arco → over pressure

5 6 5 9

Q

358

[illegible]

367

**R***sempre* IV (until the end)

*mf* *ff* *mf* *mp* *mf* *p* *mp* *p*

edge → centre

*f*

Vibraphone, medium mallets  
As deadsticked as possible

*pp* *mf* *pp* *pp* *mf* *pp*

gradually release notes until only the C# remains.  
let resonate until it fully decays.

*ff* *fmp* *ff* lowest C#

Piano



377

musical score for three staves (bass, piano, and piano) with various musical notations including dynamics, articulation, and fingerings.

**Staff 1 (Bass):** *mp* *p* *mp* *p* *pp* *p* *pp* *p* *p*

**Staff 2 (Piano):** *pp* *mp* *pp* *mp* *pp* *mp* *p* *p*

**Staff 3 (Piano):** *mp* *mf*

**Annotations:**

- intense muting, no pitch, no pedal.
- 15<sup>ma</sup>